

# LONE WOLF AND CUB

子と狼

VOLUME 22

HEAVEN  
AND EARTH

By KAZUO KOIKE  
& GOSEKI KOJIMA



子連水狼

# LONE WOLF AND CUB



story  
**KAZUO KOIKE**  
art  
**GOSEKI KOJIMA**



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# HEAVEN AND EARTH

By KAZUO KOIKE  
& GOSEKI KOJIMA

子  
連  
れ  
狼



VOLUME  
22

# A NOTE TO READERS

*Lone Wolf and Cub* is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

# LONE WOLF AND CUB



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*the hundred  
and eighth*

# The Last Fistful







THE BREACH  
IN THE LEVEE  
FORCED  
RETSUDO'S  
ARMY ON A  
LONG DETOUR



BUT IN THIS  
DRIVING WIND  
AND RAIN,  
A DETOUR  
RISKED NOT  
ONLY MISSING  
THE WINDOW  
FOR VICTORY...



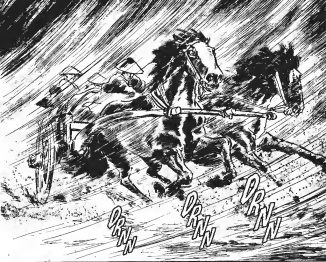
...IT COULD  
ALSO EXHAUST  
HIS TROOPS  
BEFORE THEY  
ENTERED BATTLE.  
RETSUDO DECIDED  
TO SWITCH  
TO HORSEBACK.





NOW THEY  
RODE DOWN  
UPON  
FURAMMA  
LIKE A  
THUNDER-  
WAVE.

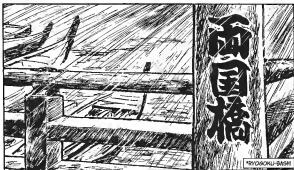








HIS CARGO,  
THE PROMISED  
FORTRESS!  
FOR OGAMI  
ITTO







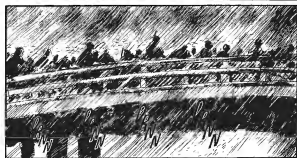
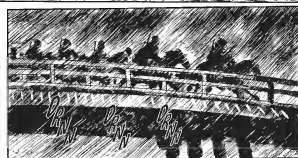
MASAMUNE  
CROSSED THE  
SURUGA ON  
RYOSOKU  
BRIDGE.

A black and white manga-style illustration showing a character, Masamune, crossing a long, narrow bridge. The bridge is made of wooden planks and has a railing. The character is in the center of the bridge, moving towards the right. The background is a dense, chaotic pattern of lines, suggesting a storm or a very rough sea. The bridge itself is a series of parallel lines, creating a strong sense of perspective.

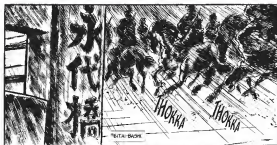


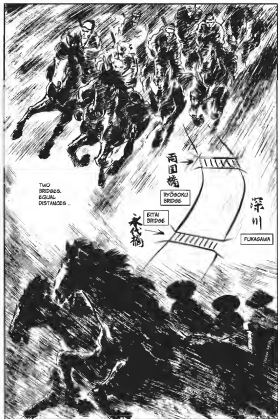
WHILE  
THE  
YAMATO  
TROOPS...

A black and white manga-style illustration showing a large group of soldiers, the Yamato troops, in a state of chaos. They are depicted as a dense, swirling mass of figures, with many of them appearing to be falling or in motion. The background is a chaotic pattern of lines, similar to the one in the first panel, suggesting a storm or a very rough sea. The soldiers are wearing traditional Japanese armor and carrying weapons.















JUST  
THE WIND  
...?



NOW I'M  
HUNGRY...

BUT,  
I DON'T  
GET IT...



THEY'RE  
LATE! DON'T  
TELL ME MY  
LADIES ABANDONED  
THEM...?

EVEN IF  
THEY SLOWED  
THEM DOWN,  
THEY'D BE HERE  
BY NOW...  
UNLESS...



RIGHT?







































THANK  
THE... THE  
SHOGUN  
TRUSTS  
ME!

A KIDDYFAKE!  
CAN KEEP YOU,  
YASUO-SAMA...



JUST...  
P-PLEASE...  
SAVE MY  
LIFE!



WASHE'S  
GAM!  
ITTO?

HE..  
JUST LEFT.  
HE SAID  
HE'D WAIT...  
BY THE  
ARCH!















LOOSE WOLF  
AND GUS. TOO...  
HE'D WANT  
KILL ME!

HE'D WANT  
I'D WANT  
UNDERSTAND...



SHOULD  
BE TO  
FIND YOUR  
DEATH.



??



UNDER-  
STAND...?

I...I  
DON'T!!



THEN I  
CAN'T KILL  
YOU.

NOW I  
REALLY  
DON'T!!



YOU  
PRETEND TO  
BE AWAKENED?  
WHAT FOOLISH-  
NESS!

IT MIGHT  
WORK WITH  
PEASANTS,  
BUT NOT  
SAMURAI!



NO SAMURAI  
WOULD FAKE  
DEATH FOR MEN  
READY TO DIE.  
ONLY SCUM!



HOW ALIVE  
DEATH HAVE  
I BEEN,  
SAMURAI!

AS  
SAMURAI,  
AS SAMURAI, I'VE  
SEEN ALL THE FACES  
OF DEATH. FOLK  
FOOL ARE!



SAMURAI  
SWORDS KILL  
SAMURAI.



KILLING  
SCUM SUCH  
AS YOU WOULD  
FOLK, OUR BLADES  
SCUM IT'S  
THOUGHT THE  
SAME.







I'M NOT  
A BUSTY MORT  
ONE BFF! HEH HEH...  
AND IT SAVED MY  
BFF! HEH HEH!

I'D RATHER  
DIE LIKE A WORM  
THAN DIE LIKE A DAMN  
BUSTY BUSTY OR  
WORM, NO ONLY  
LIVE ONCE!



HEH  
HEH  
HEH...

HEH...  
HEH...  
HEH...

OK...  
POOR AND  
HEH... SWEET...

POOR...  
(SADDT)



STILL...  
IT HURTS!  
WHY IS LIFE SO...  
PAINFUL!

WHY!  
(SADDT)



WHY!  
GOD!

POOR  
YAKU! POOR  
LOVE WOLF,  
FIGHTING IN  
THIS FREEZING  
PLACE.

I DON'T CARE  
IF THEY'RE BUSTY...  
A COLD, RAINWET  
HATCHUP HOW  
AWFUL





WAIT!  
WOLF AND TIGER,  
BY THE SAMI  
RIVER? A HUNTER'S  
DREAM!



AHH!



A CHANCE  
IN A MILLISECOND  
THEY'RE  
DOWNSTREAM  
FROM THE  
DIVISIONWAY!



YIM  
HAA!



YAHOO!

YAHOO!



IT'S IN THE SNOW JUNGLE!  
"THE LAST PISTOL OF SAID  
BRINGS DOWN THE SHOTGUN!"  
"THEY BUILT THEIR FLEET...  
AND I'LL BRING IT DOWN!"



YAHAAH!

YEEHAW!

I'LL THROW  
THE LAST  
PISTOL!



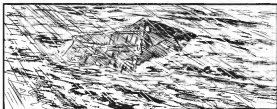
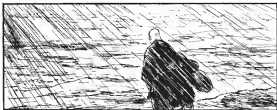
I'LL WASH  
EVERYTHING  
AWAY!

YOU'VE SEEN!  
YOUR DREAMS  
CRUMBLED THE  
MOMENT YOU  
REFUSED TO  
KILL ME!

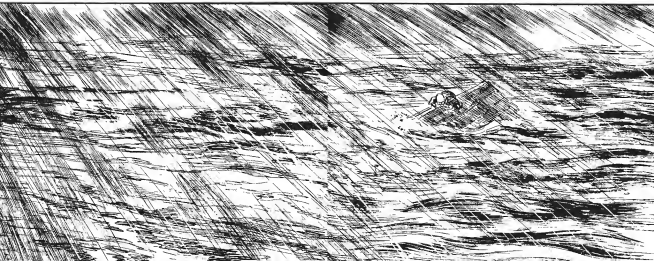
HA HA HA

RIGHT,  
WOLF? RIGHT, LONG  
WOLF?

SWAH  
HAH HAH  
HA













*the hundred  
and ninth*

# Tōte Kizai





FWHOOSH

RRMMBBB





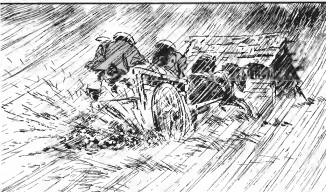


SHAKKA  
SHAKKA

KTHOK  
KTHOK









DRINKING?  
AREN'T YOU  
GOING?



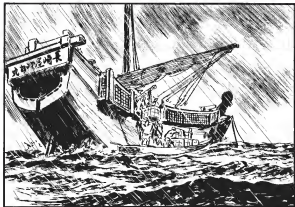
SO  
DRINK...

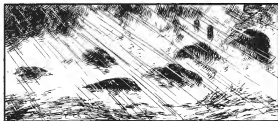
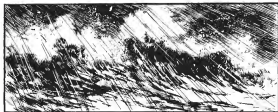
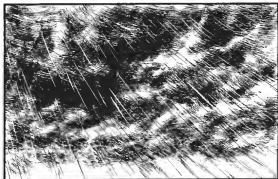






























A FINE SHIP,  
MAGASAKIYA.

THANK  
YOU, SIR.



DEVIL'S LUCK,  
DIP ESCAPE A STORM,  
AND FIND ME.  
HEA HEA HEA...



TY



I'M  
SEARCHING  
THIS SHIP FOR  
SMUGGLER  
GODDIE!

WITHOUT  
A WARRANT!  
BUT THAT'S  
ILLEGAL!



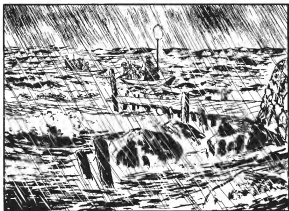
HEH HEH...  
I'VE HAD MY  
EYE ON YOU,  
WHY BEFORE  
I MADE  
ROUND.

BUT...  
I HAVE NONE  
ABOARD!



HEA, I  
CAN FORCE MY  
PROOF I NEED, I'M  
BORROW NOW.







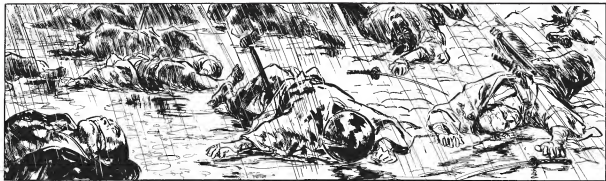




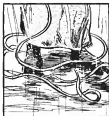


























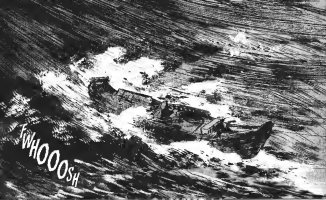






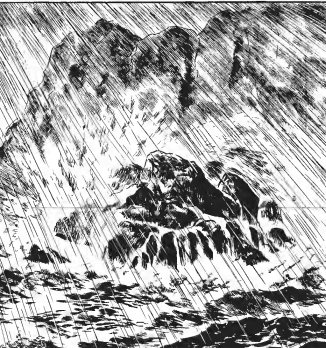






FWHOOOSH





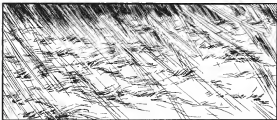
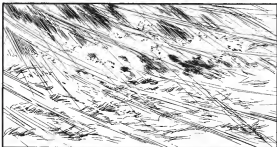








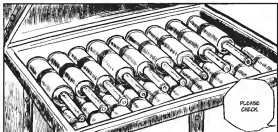












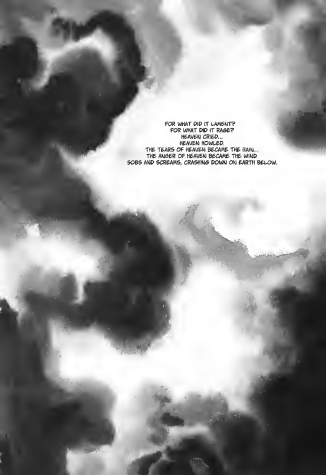




*the hundred  
and tenth*

# Heaven and Earth





FOR WHAT DID IT LAUGH?  
FOR WHAT DID IT GAZE?  
HEAVEN CRIED...  
HEAVEN HOWLED  
THE TEARS OF HEAVEN BECAME THE RAIN...  
THE ANGER OF HEAVEN BECAME THE WIND  
SCARS AND SCREAMS, CRASHING DOWN ON EARTH BELOW.



THE EARTH ENDURED.  
SILENTLY ENDURED.

BUT THE RIVERS OF  
THE EARTH OVERFLOWED  
WITH HEAVEN'S TEARS.  
THE FORESTS OF  
THE EARTH THRASHED  
UNDER HEAVEN'S ANGER.



AND HERE, BETWEEN HEAVEN AND  
EARTH... MEN  
ARE ON THE Cusp OF BATTLE.



EACH STAKING THEIR  
VERY LIVES ON WHAT  
WOULD COME.





A STORM HUNG  
OVER EDO...





FATHER AND SON,  
THEY BOTH KNEW  
AT LAST, AT LAST  
THEIR TIME HAD COME.



HAD THEY LIVED  
FOR THIS MOMENT?  
OR HAD THEY NEEDED  
THIS MOMENT IN  
ORDER TO LIVE?

YET ONE THING  
THEY KNEW—  
THIS WAS  
THEIR GOAL.



THIS WAS THE  
MOMENT THAT  
HAD BROUGHT  
THEM THROUGH  
ARAFORDO.



IT WAS TIME, THEIR  
TIME, AND NOW THAT IT  
PRESSED IN UPON THEM,  
FATHER AND SON  
EXCHANGED NO WORDS.



TRUMPING AGAINST  
ALL ODDS, ENDURING  
ALL SUFFERING,  
THEY HAD COME  
THROUGH UNFRAKED  
TO THE DIVIDE BETWEEN  
LIFE AND DEATH.  
THEY HAD NO NEED  
OF WORDS.

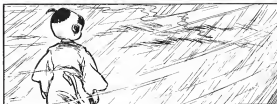
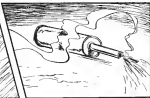






















I COMEND YOU  
FOR COMING IN FUNERAL  
CLOTHES. BUT HOW DID  
YOU KNOW WE GATHERED  
OUR LAST FORCES  
FOR WAR?









HEH...  
IT SEEMS IT  
DEFEATED  
YOU, DID?

SO YOU  
RUSHED  
HERE.



I PLACED  
SWATHINGS ON  
YOUR LETTER,  
RETSUDŌ.



HEH?

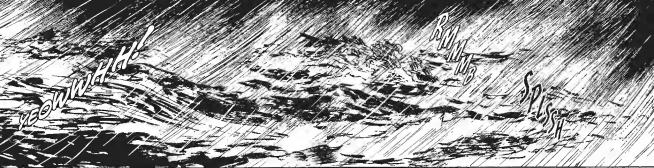










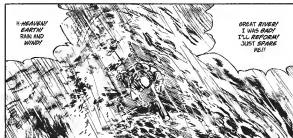




H...HOW  
COULD I BE  
SO STUPID!!



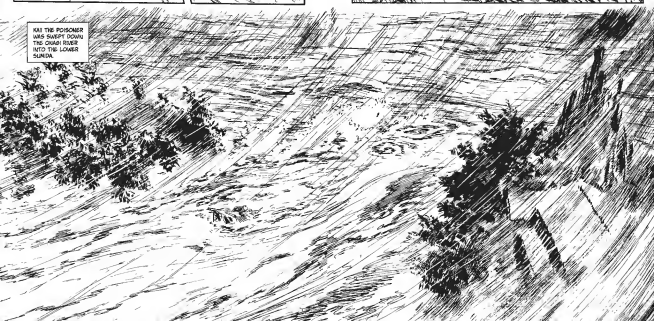
YAAAH!



!! HEAVEN!  
EARTH!  
RAIN AND  
WIND!

GREAT RIVER!  
I WAS BAD!  
I'LL REPAY!  
JUST SPARE  
ME!!

KAI THE POISONER  
WAS SWEEPED DOWN  
THE CHANG RIVER  
INTO THE LOWER  
SUNDA.







HIS SOUL HAD BEEN THE  
TATSUMI WATERGATE, BUILT  
NEAR THE SUMIDA'S MOUTH  
TO CONTROL WATER LEVELS  
AT HIGH TIDE. HE'D PLANNED  
TO OPEN THE GATES AND  
FLOOD FURUSAWA, DROWNING  
LONG WOLF AND THE  
YAMATO AS THEY FOUGHT.

WAAA!  
HELPP!



THAT'S WHY HE'D LEAPED ONTO  
THE ROOF OF THIS TINY SHACK,  
DRIFTING BY ON THE FLOOD.  
IT HAD BEEN THE "HAPPYEST"  
ACT OF HIS LIFE. BUT NOW...

R  
M  
B  
B  
B  
B

ALL PLANS WERE  
FORGOTTEN. YASHU  
AND LONG WOLF, SWAMPED  
FROM HIS MIND LIKE MIST.  
ALL THAT REMAINED...  
HIS DESPERATE  
ATTACHMENT TO LIFE.

AAAAAAH!

IT WAS  
PATHETIC.

HELP!!!

MOMMY!!!

I'M  
GONNA  
DIE!



ÔGAMI ITTÔ!  
BEHOLD  
THE YAGYŪ  
SWORDS!

THE MASSES BLADES  
OF THE URA-YAGYŪ ARE  
THE TRUE YAGYŪ SWORDS!  
TWO! THREE! FOUR BLADES  
TO SURVIVE OUR FOES!  
AND THE SWORD MASTER,  
STRONGEST OF ALL!



SURŌ-RYŪ  
MEANS  
NOTHING!



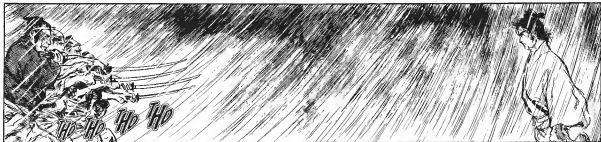


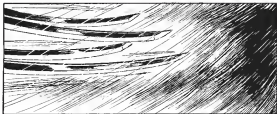






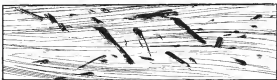


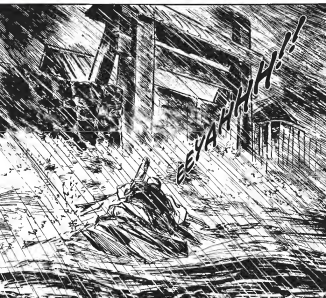
















WTF...  
I AM NOT  
IT!



WAIT...  
IT'S...THE  
WATER  
GATE??



HEH HEH  
HEH... WELL,  
WHAT DO YOU  
KNOW?

THE GODS  
STILL LOVE  
ME!



HA, HA...  
GYAHN HAH  
HAH!





TOWNSHIP AND TURNING IN THE CURRENT, KAH HAD LOST ALL SENSE OF DIRECTION. HE DIDN'T KNOW HE WAS NOW ON THE OPPOSITE SHORE, AT THE SHAWMUT WATER GATE.



OPENING THE SHIKOKU GATE AT THE HEIGHT OF THE TIDE AND STORM, WOULD ENHANCE THE VERY HEART OF EDO, FROM MIYOSASHI TO FURUMI-CHO.

BUT THINKING  
IT TO BE THE  
TATSUMI GATE.



...KARL LABORED  
TO TURN THE  
MIGHTY CAPSTAN

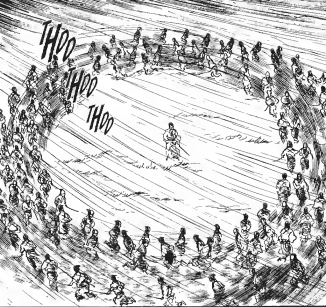


2004  
 2003  
 2002  
 2001

















NO ONE WITHIN  
THE CIRCLE HAS  
EVER ESCAPED  
ALIVE.



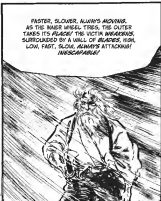
THE  
WHEEL  
SPINS  
FASTER...



SLOWER...



FASTER, SLOWER, ALWAYS MOVING.  
AS THE INNER WHEEL TURNS, THE OUTER  
TAKES ITS PLACE! THE VICTIM REMAINS,  
SURROUNDED BY A WALL OF BLADES, HIGH,  
LOW, FAST, SLOW, ALWAYS ATTACKING!  
*(INEXHAUSTIBLY!)*







TRY TO  
BREAK IT,  
AND THE WHEEL  
EXPANDS...



EXPANDS, AND  
CONTRACTS.

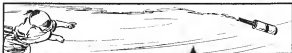
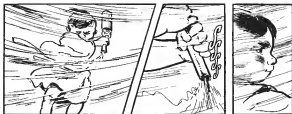


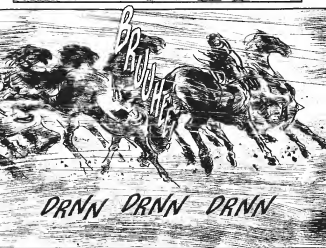
LIKE CUTTING  
AT A SUMMER  
BREEZE.

HIGH HIGH  
HIGH!

















BEHIND  
A FLOOD.

A FLOOD  
STRAINING TO OPEN  
THE SHINKAWA GATE—  
THE GUARDIAN OF EDO—  
IN THE TEETH OF  
A DELUGE.

SPSSSH

RANNNNN



SHOULD THE  
GATE OPEN,  
WATER WOULD  
FLOOD THE  
SHINKAWA IN  
THE HEART  
OF EDO.



FROM TSUKUJI  
TO MIKURASHI,  
ALL DEBARTH  
THE ANIMOS.

AND HE WOULD  
BE SWALLOWED  
AS WELL. NO  
BOAT COULD  
SURVIVE THAT  
TORMENT.



AND SHOULD THE GATE OPENING  
UNDER THE PRESS OF THE CURRENT,  
AND GOO ALONG THE LOWER SURFACES  
WOULD BE THREATENED—FOR IT WAS  
HIGH TIDE AND THE STORM OF THE  
CENTURY.



BEHOLD A FOOL,  
WHO BEHELD  
NOTHING.



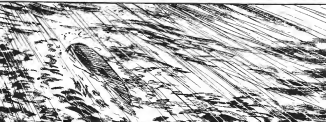
HEH  
HEH HEH...  
HEH HEH!

WHO DIDN'T  
HAVE A CLUE.

AND SO...  
MAELSTROM!



















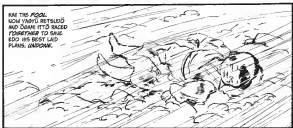








KAI THE FOOL  
NOW YAMU RETSUJŌ  
AND ŌHAI ITTŌ RACED  
FORWARD TO SAVE  
EDŌ HIS BEST Laid  
PLANS, ANDRONK.





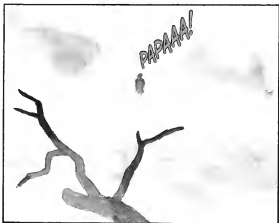


*the hundred and  
eleventh*

# Fire on the River of Blood



































IT WAS  
HIS FATHER'S  
SWORD

NO FATHER, BUT  
ONLY HIS SWORD,  
THROST INTO THE  
FIELD OF BATTLE.



IT DIDN'T TAKE  
HIM LONG TO  
GUESS THAT  
THE OTHER  
WAS *FAKED*  
*SAITOH*'S.





THERE WAS NO  
BLOOD-BAKAR  
ON THAT BLADE.



PROOF THAT HIS  
FATHER STILL  
LIVED.





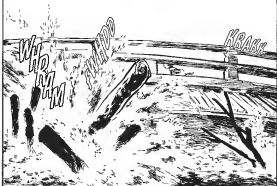
THE FUYUKURA,  
TOO, WIND-SONG  
AND THEM...





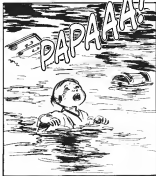


THE SURFER HAD BEEN UNLEASHED ON THE EDO FERRY AT THE HEIGHT OF THE TIDE. SWAM AS SEVERAL DAYS OF RAIN SWELLED THE TRIBUTARIES OF THE OKAWA, SENDING IT RISE ABOVE FLOOD LEVEL. FOR THE FIRST TIME IN ITS LONG HISTORY, EDO WAS UNDER WATER...







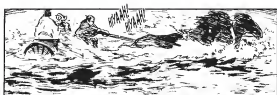




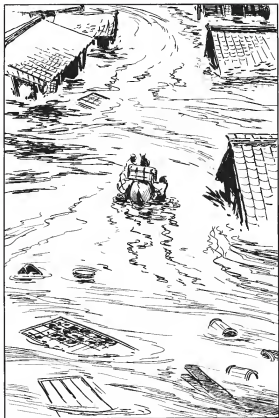






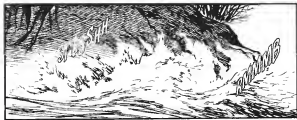
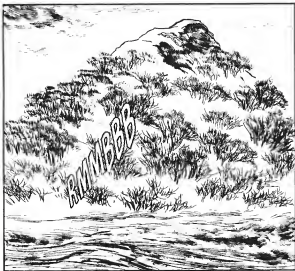










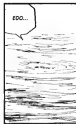
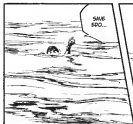




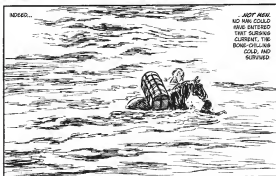












...DEED...

...JUST HERE.  
NO MAN COULD  
HAVE ENTERED  
THAT SURGING  
CURRENT, THE  
BONE-CHILLING  
COLD, AND  
SURVIVED.



ONLY A  
WHAFF...



...AND ONLY--  
EVEN NOW--  
BY ME--  
A FURBER.















YOU FIRST,  
RETSUDO.



NO  
LIES IN  
HIDE.



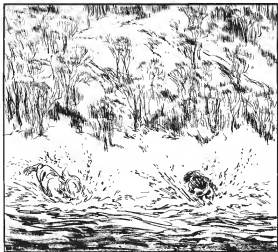
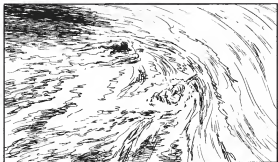
DO  
NOT LIVE,  
RETSUDO.

MOR FEAR,  
ITTO.









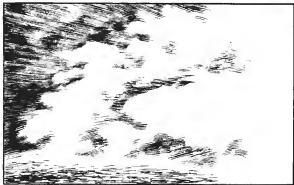


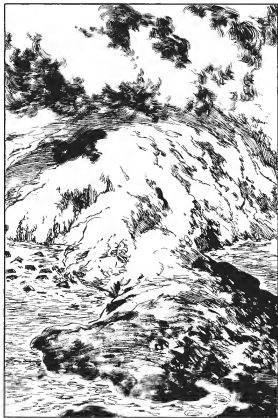




KS  
H  
R  
A  
M

FWHAMM  
FWHKOOM











LOME WOLF AND GIB BOOK TWENTY-TWO: THE END  
TO BE CONTINUED

子連水狼

# GLOSSARY

**buke**

Samurai families.

**bushi**

A samurai. A member of the warrior class.

**bushidō**

The way of the warrior. Also known as *shū*.

**daimyō**

A feudal lord.

**daisuimon**

One of the main water gates used to regulate tidal fluxes in Edo's rivers.

**dōtanuki**

A battle sword. Literally, "sword that cuts through torsos."

**Edo**

Edo was a castle town, that rose up around the moats and ramparts of Edo castle, the stronghold of the Tokugawa clan. The central core of the city, administered by the *machi-kyō* city commissioner, who reported directly to the shōgun's senior councillors, and was demarcated on official maps by a black line, the *kowōji*, and was called the *go-furō*.

**enishi**

A fateful, chance connection between two people.

**funai**

The central core of Edo (see *Edo*).

**gozabune**

A government official's ship.

**honorifics**

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes *o* and *go*, and a wide range of suffixes. Some of the suffixes you will encounter in *Love Wolf and Cub*:

*chan* – for children, young women, and close friends

*dono* – archaic; used for higher-ranked or highly respected figures

*san* – the most common, used among equals or near-equals

*sama* – used for superiors

*sensei* – used for teachers, masters, respected entertainers, and politicians.

**ki**

Energy. The fundamental mind/body energy of Eastern medicine.

**kuchiyaku**

Kuchiyaku were the tasters for the



shōgun family. They were called *kuchiyaku*, or “official mouths,” because they checked for poison with their own tongues.

### **machi-bugyō**

The Edo city commissioner, combining the post of mayor and chief of police. A post held in monthly rotation by two senior Tokugawa vassals, in charge of administration, maintaining the peace, and enforcing the law in Edo. Their rule extended only to commoners; samurai in Edo were controlled by their own *daimyō* and his officers. The *machi-bugyō* had an administrative staff and a small force of armed policemen at his disposal.

### **measurements**

*bu* – approximately 3 millimeters.

*sun* – approximately 3 centimeters.

*shaku* – ten *sun*, approximately 30 centimeters.

*ri* – approximately 4 kilometers (2.5 miles).

### **meifumadō**

The Buddhist Hell. The way of demons and damnation.

### **ryū**

Often translated as “school.” The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any *deshi* students that sought to learn from the master. The largest schools had

their own *dōjō* training centers and scores of students. An effective swordsman had to study the different techniques of the various schools to know how to block them in combat. Many *ryū* also had a set of special, secret techniques that were only taught to school initiates.

### **the Shuo Jing**

One of the Five Classics of early Chinese writing. Pronounced *shōkyō* in Japanese. The Classic of Documents, The Book of History.

### **tōtekirai**

Hand-thrown explosives. A primitive hand grenade.

子連水猿

# KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Lone Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

*Lone Wolf and Cub* was first serialized in Japan in 1970 (under the title *Kazure Gokami*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryūichirō Ikegami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Seiyūka*, a college course aimed at helping talented writers and artists — such as *Batman 1/2* creator Ramiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's continued success in comics and literature has proven this philosophy true.



# GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kumi-shibai*, or “paper-play” narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-hon* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-hon* readers.

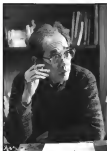
In 1967, Kojima broke into the magazine market with his series *Dollaski*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series.

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Akame*

*Gakusei* (*Love Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the “golden duo” and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 5, 2000 at the age of 71.





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Rain. Poison. Explosives. Vengeance. It's a deadly combination that forms a volatile brew, as the final showdown between ronin assassin Ogami Ito and his nemesis Retsudo begins. While the torrential rains continue to pound Edo, Retsudo and his bloodthirsty Yagyu army rush along the banks of the swelling Hachio River, racing to beat a load of explosives that's traveling down the other side, right into the hands of the vengeful samurai Ogami. Meanwhile, the cunning poisoner Abeno sees his chance to destroy both sides by flooding all of Edo! Forced to put their battle aside, Ogami and Retsudo fight side by side to save Edo from the floods, while Ogami's little son Diagoro wanders alone, fighting for his life and searching for his father. It's a deluge of evil, and it threatens to wash away all that stands in its path!

*"Gosuke Kojima's art treads a controlled line between kineticism and detail, while the writing is both epic and touching."*

— Nicholas C. Goodchild  
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Front cover artwork by  
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子連永狼